30 DAYS OF NIGHT

Issue #1

PAGE ONE

Panel 1: Three stacked rectangle panels. Each one slowly moving through the haze at ground level, until the town of Barrow is revealed. In this first panel, we are staring at a wasteland in the near distance. It's daylight but all we are looking at is a frozen tundra. Anything beyond the first few feet is covered by a thin sheet of blowing snow and ice.

CAPTION
Barrow, Alaska.

Panel 2: Now we are moving closer and through the sheet of blowing snow and ahead we can just begin to make out the sight of a remote town. We can see buildings up on props, trailers, and something flashing red.

Panel 3: And this last panel is the town of BARROW ALASKA in the near distance. We can just make out that a police vehicle of some kind is just heading away from the town proper.

CAPTION
November 17, 2001.

PAGE TWO & THREE

Panel 1: Big spread! Gray, snowy, winter, day. We are looking at the frozen wasteland that is Barrow Alaska. It looks like a modern old west town or as close as we get these day. The buildings are colorless and featureless looking more like a mobile military camp then a town (we're gonna have to research this one). Snow blankets everything and all over the town we can see strings of plain lights lining everywhere like a constant low-budget Christmas decoration. Tearing through this panoramic shot of the town is the POLICE JEEP (or big-ass snow vehicle) with it's lights flashing. We see several people on the streets, other vehicles. Note: a recurring theme throughout the landscape should be the bare lights strung up all over the place.

CAPTION
The northernmost community in North America on the Chukchi Sea coast, 10 miles south of Point Barrow from which it takes its name.

CAPTION
It is a town used to two thing: temperatures averaging below zero, and living in darkness.

CAPTION
The climate of Barrow is arctic. Temperatures range from cold as shit to fucking freezing.

CAPTION
The sun does not set between May 10th and August 2nd, and does not rise between Nov. 18th and January 24th each winter.

CAPTION
This is the last day the sun will rise for over 30 consecutive days.

PAGE FOUR

Panel 1: We are looking through the windshield of the Police Jeep (or big-ass snow vehicle) as SHERIFF EBEN OLEMAUN. He is Eskimo. Rugged, good-looking in a hard sort of way, and at the moment aggravated as all hell with the rough roads and his deputy he has on the radio. As he negotiates the rough ride, he yells into the CB microphone in his hand.

CAPTION
And today of all days, a crime-wave has seemingly broken out in the remote, frozen town.

EBEN
Goddammit Stella! Just hold your horses! I'm on my way!

Panel 2: The Jeep plows over a wall of snow and leaps through the air. We see in the background a huge oil tanker propped on girders with a pipeline running from it.

EBEN
I gotta hang up!

Panel 3: We are looking at another police jeep parked in an open area as Sheriff Olemaun gets out of his jeep with the lights still flashing. In the clearing we see a Deputy (Stella) standing alone and staring down at a blackened hole in the snow.

EBEN
This better be good. Today's the last day of sunlight and we're having generator problems, a storm rolling in, and we have theft reports springing up all over the place.

STELLA
Well, I might have something relating to one of those right here.

EBEN
I got Richardson on my back about everything, and Union guys whining about the pipeline and—

Panel 4: Close on Deputy "Stella" and we see that she is a very beautiful young woman, and shooting flirtatious smile from beneath her ear-flapped deputy hat.

STELLA
Why don't you quit flapping your lips and get over here and kiss me before I become another one of your problems.

Panel 5: Eben and Stella kiss. Side view. Typical romantic shot.

PAGE FIVE

Panel 1: Same angle but Eben is smiling at her while she looks toward the hole.

EBEN
That helped. Sorry I yelled at you.

STELLA
Yeah, you'll pay for that later. I think you should look at this.

Panel 2: The Sheriff and his deputy/wife are looking down at the hole in the ground. The hole is filled with what looks like hundreds of burned and smashed CELLPHONES. Eben looks confused and disturbed.

EBEN
What the hell?!

STELLA
Saw smoke so I drove out here. I think we solved the mystery of the stolen cellphones.

EBEN
We've been getting calls since last night. Everybody in town is reporting theirs missing.

Panel 3: Eben is kneeling down and has picked up one of the melted phones. Stella is rubbing her hands together.

STELLA
Kids prank?

EBEN
Seems pretty elaborate for kids to pull off. I don't get it.

STELLA
It couldn't come at a worst time. The storms moving in and nobody will be able to get out to pick up new ones. If it's a prank, it's a bad one.

Panel 4: Eben is standing again and looking at his wife.

EBEN
Let's shakedown the usual characters and call Sam at the Shepherd Inn and the work station. See if anybody new has checked in, Maybe we have a new weirdo kleptomaniac in town.

STELLA
And what do we tell everybody?

EBEN
The truth. Tell them that we found everyone's cell's burned in a hole and they'll have to wait until next week or later to get new ones. Maybe if the town starts talking we'll scare the thief out.

Panel 5: Stella is on her radio (pulling it out through her jeep window) as Eben heads back to his, his head turned as she calls out to him.

EBEN
Call it in. I'll see you back home.

STELLA
Excuse me!

EBEN
Honey, seriously I have so much to deal with. The power station wants me to—

PAGE SIX

Panel 1: Close on pouting (semi-flirtatious pouting) Stella.

STELLA
The sun is setting for the last time until January. You telling me you can't sit with your wife and watch. You promised.

Panel 2: Eben stares at her with a blank, helpless expression.

Panel 3: Eben smiles and puts out his hands and Stella runs at him with her arms open

EBEN
Fine, but as soon as it's dark we get back to—

STELLA
Yaaaaaay!

EBEN
Okay, okay.

Panel 4: As Eben embraces his wife he looks up at the fading sun in the sky.

PAGE SEVEN

Panel 1: Night. A frightened MAN has his back to an alley wall as he leans to peer around the corner to see if anybody is there. He is dirty looking wearing tattered clothes and a knit hat. You can see the fear in his dark circled, wide eyes. You can see it in the sweat that mats his hair to his forehead. The sidewalk looks clear.

CAPTION
New Orleans, Louisiana.

Panel 2: The man darts down the sidewalk. He is gripping a shoulder bag and looking to his side with wide frightened eyes as he shambles close to the wall.

Panel 3: The Man clutching the bag stops in front of a Voodoo Shop. There is no sigh in the window or on the plain wood door, but we can see dolls and other tell-tale signs in the window display. The Man is looking to the side while pulling a small chain that rings a bell on the inside.

SOUNDFX
bing! bing!

MAN
Come on, come on, come on.

Panel 4: Far shot, from down the sidewalk where the Man came as we watch the Man enter the store being ushered in by a large, muscular man whose features we can not make out.

MAN
Is she here?

LARGE MAN
She's here. What you got?

MAN
I watched what she said to watch and I got what she said to look for right here. I got it here, T-man! You'll see.

Panel 5: Same shot. The door is closed hard.

LARGE MAN (FROM DOOR)
Get on in speed-freak before someone sees you. And don't call me T-man.

SOUNDFX
Slam!

PAGE EIGHT

Panel 1: Now we are inside watching the Large Man lead. He's black, bald and muscular. He is wearing camouflage pants and a black T-shirt. The desperate Man clutches his bag and follows him. They are coming at us down a narrow corridor.

MAN
Sorry Taylor. It won't happen again.

TAYLOR
When was the last time you slept, George?

GEORGE
Sleep? Who needs sleep? I got too much to do.

Panel 2: Taylor pushes through a wide door covered with a door of beads and George is right behind him. We can see the room is a cross between a VOODOO DEN and a fortune telling room with a pharmacy thrown in. There are bottle and bones all over the place. There is a chair that both men are looking towards as they come in but all we see is the back and one arm with a woman's arm resting.

TAYLOR
Momma, George here says he got something for you.

GEORGE
Yes, that's right. Just what you asked for. Right where you asked—

VOICE
-George. Please, come in here and sit down. Taylor honey, would you might mixing up a soothing de-tox tea blend for our guest.

Panel 3: Now a big, full reveal of a beautiful, but rugged looking black woman who looks young enough to be Taylor's sister more than his mother. Her name is Miss Judith. She has dark skin tone and light brown eyes. Her face is very pleasant as she looks at jittery George digs through his shoulder bag like a maniac.

MISS JUDITH
What have you got for me there, George?

GEORGE
I've been monitoring the mail networks based on the names and locations you asked me to keep an eye on. For a while there was dead silence, nothing for months and then BAM, all of a sudden there's a flurry of activity. They tried encrypting, and all this other hacker crap but I chopped right through.

GEORGE 2
Most of them were pretty general...*where did I*...but late last night they loosened up a bit and...

Panel 4: George holds up a few pages of crumpled print-outs with e-mails on them. He looks like he just discovered the cure for cancer.

GEORGE
...here they are!

Panel 5: Close on Miss Judith's multi-ringed hand taking the papers from George as Taylor's big hand sticks a steaming skull mug in front of his face.

GEORGE (tiny whisper)
Thought I lost 'em there for a sec.

PAGE NINE

Panel 1: Miss Judith is sitting back in her ornate dark wood and red velvet chair as she looks at the print-outs. Taylor is standing behind her. The note that she reads will appear as a caption in text boxes that look like e-mail.

CAPTION
From: Sender blocked
Sent: Friday, November 16, 2001 4:04 AM
To: Barlow Roderick
Subject: none

Barlow-

Received your last several correspondence, but I've been away and unable to access my e-mail. I do not approve of this electronic trail, but your idea has piqued my curiosity.

In all my years I have never heard of Barrow. If what you say is true it could be worth gathering for an event.

Sincerely,

-V

Panel 2: Now we go over her shoulder as she puts aside the e-mail we just saw and reveals the next.

CAPTION (or text on paper)

From: Barlow Roderick
Sent: Friday, November 16, 2001 5:44 AM
To: Unknown
Subject: none

V-

Everything I have told you is true. I have already sent a delegate to make all of the necessary arrangements for our arrival.

I hope to see you there. The presence of one such as yourself will make the event truly one for the ages.

I have sent you all pertinent information to you by personal courier. We will meet in British Columbia and fly to a rendezvous point. The location is in the package. Thus far we have nineteen attendees.

Sincerely,

-Barlow

Panel 3: And finally the last e-mail print out. The look on Miss Judith's face is no longer pleasant.

CAPTION

From: Sender Blocked
Sent: Saturday, November 17, 2001 1:23 AM
To: Barlow Roderick
Subject: none

Barlow-

Make that an even twenty.

-V

Panel 4: Miss Judith looks straight at us. She looks worried as Taylor reads one of the print-out that he just picked up. He is still standing behind her.

MISS JUDITH

I don't like the looks of this.

GEORGE

Who's Barlow?

TAYLOR
And what the hell is Barrow?

PAGE TEN

Panel 1: Back in Barrow, The Sheriff and his wife are sitting on a snowy hill (on a blanket) watching as the sun disappears over the flat, frozen horizon. This is a romantic shot from semi-behind them. He has his arm around her. She has her head resting on his shoulder and waving.

EBEN
There it goes.

STELLA
There it goes. Bye-bye sun.

Panel 2: Close on the faces of the young couple with the romantic fading orange glow of the sun splashing across them.

Panel 3: Same.

EBEN
Can I go now?

STELLA
You ever want to have sex again?

EBEN
sigh.

Panel 4: And the sun is gone. In the lower portion of the pane;/shot we can see the two jeeps parked.

RADIO (from Sheriff's jeep)
...KRRRSSHH...Sheriff?...*KRRRSSHH*—Sheriff Olemaun, do you read?*...KRRRSSHH...*

Panel 5: Eben looks over at Stella with a wide grin. She can't help but smile.

STELLA
Just go.

STELLA
I'll be right behind you.

PAGE ELEVEN

Panel 1: We are back in downtown Barrow. It's night, and will be for the duration of the story. IKOS DINER is little more than a gray house on blocks with a sign. There are snowmobiles and other vehicles parked outside sort of scattered around. Eben is already out of his jeep and heading in as Stella drives up.

Panel 2: Big reveal panel inside the diner. Eben has just entered the room. There are tables and a short counter. One OMINOUS MAN (this guy is our Renfield, bug-eater scout. He is dressed in all black with ratty hair, sunken eyes and snot running from his nose) sits at the counter with some locals looking on but standing away. SAM, the owner stands on the other side of the counter and looks freaked out. The man is hunkered at the bar so we really don't get a very good look at his face, but what we can see tells us he isn't like anybody else in town. Oh, and he can be smoking too if you like.

EBEN
What's the problem here?

SAM
Right here, Sheriff. I asked this gentleman to please leave the premises and he refuses to go.

MAN
I'm just looking for a little hospitality.

Panel 3: Now Eben has moved to the counter and is standing next to the hunkered man who's face we can't see yet. Eben is talking to the side of the man but talking to Sam who is standing on the other side of the counter.

SAM
He wants stuff we don't serve, Sheriff, and when I told him that, he started in with the threats!

EBEN
That right? What kind of stuff you want to order here stranger?

MAN

A drink. I just wanted a drink and something to eat.

SAM

He asked for a bowl of raw hamburger meat!

Panel 4: Close on Eben.

EBEN

Well, alcohol possession and consumption are illegal here in Barrow, stranger. Maybe Sam didn't explain that to you clearly enough. We find with the dark winters folks have a hard enough time without booze adding to the mess. As for the meat, it only comes two ways around here, frozen and burnt.

PAGE TWELVE

Panel 1: From the Sheriff's higher angle looking down we reveal the face of the ominous man as he finally shoots a look up. By his crazed, unnaturally pale look, and his deep sunken dark eyes we can see he's unstable and most likely dangerous (think the Hitchhiker in Texas Chainsaw Massacre).

MAN

I like it raw! What's so hard to understand about a man wanting a little blood with his meat!

Panel 2: Open up the shot again and we see that the man is now standing and he's lanky and tall, taller than Eben. The man and the Sheriff are standing close. Eben has his hand on his holster as the man looms over him. The locals and Sam are all backing away.

EBEN
I'm going to have to ask you to leave the premises, sir. If you refuse I'll escort you out of here myself and you'll be asked to leave the town as well.

MAN
Oh yeah?!

Panel 3: Close on the man's head as a gun is pressed against his head from a low angle and behind. The Man looks startled, a little frightened even.

SOUNDFX
click click!

VOICE (off panel)
Yeah.

Panel 4: Pull back shot and we see Stella with her gun drawn and jammed into the back of the strange Man's head. The strange man has his hands raised. Eben is smiling. He loves how tough and aggressive his wife is.

STELLA
And now you get to spend the night in a jail cell.

EBEN
Let's get those hands behind your back there, stranger.

MAN
Yeah, whatever.

Panel 5: They have the tall lanky, scary man handcuffed and are heading out of the diner. We are looking from the front so that we can see the menacing, evil expression/smirk on the man's face as he is being led away by Eben and Stella.

PAGE THIRTEEN

Panel 1: The Barrow Satellite Communication Center. We are looking at a compact fenced in compound that looks like a power station with satellite dishes. In the darkness and the swirl we can see a portly man in a parka checking the fence alarm several feet from a closed door to the interior.

CAPTION
When Gus Lambert left Chicago in 1983 he was running away from bad debt, and a bad marriage.

Panel 2: Close in on as he tries to get the box to the security system open. Make sure the box has something like "Electric Fence" or "Alarm" or "Security" written on it.

CAPTION
It was a cowardly move, running away like he did, but if he hadn't he'd have suffocated and died. He was sure of it.

GUS
Ah, come ooooon! Don't putter out on me now!

CAPTION
Now, almost eighteen years later, Gus *knows* running was the smartest thing he ever did.

Panel 3: Gus stands and stares at the inside of the control box and sees that it has been torn to shreds. The wires are slashed, torn and ripped. The panel looks like a wolverine has been at it.

GUS
What the hell?

CAPTION
Coming to Barrow was the second smartest.

CAPTION
As saying go, it's one of the corniest, but Gus found himself in Barrow, Alaska. The wilderness. The wide open space. The cold didn't bother him a bit, and the 30 days of night, well, that kept him working, so he didn't mind that.

Panel 4: Suddenly Gus is looking up and seeing that there are tracks everywhere in the snow around him, footprints.

GUS
Huh! Now that's just plain damn strange.

CAPTION
But it was the people here who captured his heart. They embraced him regardless of where he came from or why he left.,

Panel 5: Pull back shot and we see FIVE DARK STRANGERS standing some distance away from Gus. We can't see them clearly. They seem strange and out of place standing in the frozen landscape; their black clothing, stringy bodies and their glistening eyes.

CAPTION
Yup.

GUS
H...hello? Who's that?

Panel 6: Tight close as Gus tries to look up and behind him, over his shoulder.

VOICE (off panel)
Nobody you know.

CAPTION
Gus Lambert was damn lucky to come to Barrow.

GUS
Huh?!

PAGE FOURTEEN

Panel 1: Large panel. Gus is surrounded. He is frightened. The five who were only seconds ago yards away are now all around him. And the seeming leader, MARLOW , of this PACK is sitting on the ledge of the bunker lighting a smoke as he looks down at poor Gus. Marlow is bald and one of his eyes is long gone. In it's place is a punture like scar. The other four (more if you like) are all shapes and sizes, men and women, kids and adults. They are all thin. They all have wild, stressed eyes and they all have hungry teeth of one sort or another.

CAPTION
Unfortunately, today is the day that
Gus's luck ran out.

MARLOW
Two question, then we'll be on our way.

GUS
W...what?

MARLOW
This is the communication center for
this blubber smelling shit-hole, right?

GUS
Y...yes.

Panel 2: Close on Marlow.

MARLOW
All calls and television signals come
through here. Am I correct?

Panel 3: Back up shot and Marlow is standing in front of Gus as the rest close in forming a tight circle around the portly man.

GUS
Y...yeah...mostly.

MARLOW
Mostly?

GUS
Yeah...except for shortwave and...Hey, who are you? What are you doing here?

MARLOW
Questions, questions. I guess you deserve some answers. Let's start with, none of your business...

Panel 4: With a single violent, upward swipe, Marlow rips Gus open from his belly to his throat sending a shower-spray of crimson swirling into the frozen air. The others cheer and bathe in the fountain.

MARLOW
...and THIS!

Panel 5: Marlow walks away lick the blood and meat from his hands as the others converge on the building.

MARLOW
Tear the place apart.

PAGE FIFTEEN

Panel 1: The Sheriff, Eben in his office, sitting, staring at a pile of broken cell phones on his desk as his computer goes dead. The Sheriff's office is basically one big room with two desks and a lock-up cell. Inside the cell, the Crazy Man from the diner (we'll call him Freak) is standing, holding onto the bars and giggling. Stella is at her desk looking at Eben. She is just putting down the phone receiver.

EBEN
Oh, Christ. Not now!

STELLA
What?

EBEN
Computer's down.

STELLA
Phone's not working. Gus probably fell asleep again. Give it a couple minutes.

FREAK
Hee, hee, hee.

Panel 2: Close on Freak's with his face shoved up against the bars and grinning, his rotten teeth chipped and brown.

FREAK
You can wait all you want. All you have left is time. Hee, hee.

Panel 3: Eben and Stella are looking pretty calm as they swivel their chair and face the crazy man in the cell.

STELLA
What are you going on about?

EBEN
Feel like telling us who you are and what all that fuss was about back at the diner?

FREAK
Believe me Mr. & Mrs. Sheriff, even if you knew, there's nuthin' you can do to stop what's coming.

EBEN
All I'm hearing from you is a whole lot of nothing. Why don't you sit down and zip it before Stella loses her temper.

Panel 3: Close on the Freak rubbing his face on the bars.

FREAK
Well, maybe I'd like it. That little lady of yours could have some fun with a guy like me. I'm a guy who likes to take a beating now and again. Maybe she'd like to come in here and—

EBEN(off panel)
SHUT UP!

Panel 4: Eben is standing, glaring at the freak in the cage. He is clearly rattled. Stella is still sitting but leaning in her chair reaching out for her husband. The Freak is laughing in the cell.

STELLA
Eben don't. He's just trying to get your blood up.

EBEN
It's working.

FREAK
Hee, hee, hee.

Panel 5: Close on Stella, her face worried, yet gentle.

STELLA
Don't let it. We have enough to worry about...I think we should make the rounds, check on Gus.

Panel 6: Tight close-up of the freak, spitting and wide-eyed.

FREAK
Yeah, now you're catching on. Check on Gus! Board the windows! Sandbag the doors! You'll try it all and then, one by one THEY will pick you off and strip the *meat from your bones*!

PAGE SIXTEEN

Panel 1: Eben and Stella are reaching for their guns as the freak inside the cell begins to PULL the bars apart with his bare hands.

EBEN
What are you doing?! Stop!

STELLA
Impossible!

Panel 2: The freak has pulled the bars open enough for him to step through and he is glaring at Eben and Stella with a hungry, crazy stare.

FREAK
You are so fucked.

Panel 3: frozen action shot. Eben has his pistol raised and has fired. We see the path of the bullet from the end of the barrel all the way INTO and THROUGH the Freaks head where the bullet is existing with an explosion of blood. The Freak is sprawling in the air as his head blows out the back.

SOUNDFX (big)
BLAMM!

Panel 4: Stella and Eben look at the Freak laying sprawled on the floor next to the broken cell as a pool of blood grows around his still-intact head.

EBEN
Is he dead?

PAGE SEVENTEEN

Panel 1: With the body out of the shot, and Eben surprised, Stella angrily unloads a clip down into where the head would be.

SOUNDFX
BLAMM! BLAMM! BLAMM! BLAMM! BLAMM!
BLAMM! BLAMM! BLAMM! BLAMM! BLAMM!

Panel 2: Back up shot and show that the Freak's head is now a comical smear of black, red and bone-white splattered all over the floor where his head used to be. Eben stares at his wife in shock as she jams in another clip.

STELLA
He's dead now.

Panel 3: Eben is holding his head. Stella is shaky but trying to stay calm.

EBEN
I need a minute.

STELLA
We might not have a minute, honey. Something's going on. We better figure out why all our communications are down first.

EBEN

Gus?

STELLA

Gus.

Panel 4: A shot of Stella and Eben driving over the frozen tundra.

Panel 5: Close on Eben looking as scared as a little boy lost in the dark. We are seeing him through the jeeps windshield.

PAGE EIGHTEEN

Panel 1: we are outside. Stella is throwing up. Eben is down on his knees catching his breath. They are outside in the snow at the Communication Center, but we don't see it all yet. We are looking at Eben and Stella and their jeep. We can see blood soaked into the snow and a sheet of steel shredded like paper.

STELLA

Blarrrrw...ohgod....Eben...

Panel 2: Now reveal the entire scene and we see Eben and Stella standing before the Communication Center. It is COMPLETELY destroy, almost unrecognizable as even a building and there's blood everywhere. Atop one lone pole we can see Gus' head, his arm is other there, his torso there. It's an unbelievable nightmare. The satellite dishes are destroyed twisted like aluminum beer cans. Eben is close to Stella in this shot, holding her up, comforting her as he looks around, now really scared.

Panel 3: Small panel. Tight. Paranoid. Close on Eben, his frightened eyes searching.

EBEN

H...here's what we do. We stay calm. We drive back to the station, then to the diner and check on everybody.

Panel 4: Small panel. Tight. Paranoid. Pull back and show Stella holding her husband as he looks around. He has his gun out.

EBEN

We'll get everybody together.

Panel 3: Small panel. Tight. Paranoid. Close on Eben again like in p.4.

EBEN

W...we'll get everybody together and I'll make a run for help.

PAGE NINETEEN

Panel 1: They are back in the the jeep. Eben is driving, looking ahead, squinting. Stella is looking over at him. She looks worried.

STELLA

I think it's my turn to freak out.

EBEN

You hang in there sweetie. I've got an idea. We're dealing with numbers here, right? Maybe some kind of gang. Maybe escaped prisoners—

STELLA

Why would anyone escape from prison and come here?

Panel 2: Sam, but Stella has gone from worried to panic. Eben is trying to maintain, but he can't see, and he's frightened.

EBEN

Maybe it's terrorist trying to get at the pipeline again?

STELLA

He bent the bars, Eben! He said they were coming! What was that?!

EBEN

I don't know. I don't know. Everything is happening to fast! Let me think!

Panel 3: Neither talk for a beat as they drive and consider what is happening.

Panel 4: Stella sees something through the window on Eben's side. She is leaning forward trying to get a better look.

STELLA
What's that?

EBEN
What?

STELLA
In the distance...a light!

PAGE TWENTY

Panel 1: For these next two pages, return to the stacked rectangles that we opened with. Outside, the jeep comes to a side-sliding halt. In the background we can see the town of Barrow.

Panel 2: Eben is standing outside the Jeep as Stella comes running up to his side with high-tech binoculars and is handing them to him.

Panel 3: Eben looking through the binoculars.

EBEN
Something's moving out there. It might be the locals, or...wait.

Panel 4: Now we are seeing what Eben is seeing through the binoculars. In the distance we see a starless black sky and a horizon of white snow. There is something, a mass moving towards us, but we can't make it out. Something seems to glimmer.

PAGE TWENTY-ONE

Panel 1: Maintain rectangle panels and binocular point of view. The mass is the distance is closer now and we can see that it might not be an object at all, but possibly a group of people or something like that. Within the lens area we see a RED WORD that says: NORMAL.

Panel 2: Closer still. Now we can see that IT IS people, more then 20, walking in the middle of the frozen tundra. We can't make out anything specific, but we can see that it's people. Within the lens area we see a RED WORD that says: ZOOM.

Panel 3: Back on Eben with Stella standing next to him, waiting for him to say something, but he doesn't. He just has the binoculars slightly lowers and the look on his face tells us that he doesn't believe what he is seeing through the lenses.

STELLA
Eben? What is it? What do you see?

Panel 4: Stay on Eben and Stella. Eben looks back through the lenses without saying a word to his wife. Stella looks horrified as she squints trying to see into the distance where her husband is looking with the binoculars.

PAGE TWENTY-TWO

Panel 1: This is the BIG shot. Lens POV. The whole top half of the page (more if you need it) is the image Eben is seeing through the zoomed binocular lenses. It is a CROWD. At least 20 total, but the shot is crowded. They are a rough looking group and completely varied from one to the other except for their fierce eyes. Some have traditional fangs. Some have fangs at the bottom and top of their teeth. Some have rows of razor teeth like a wild dog. They wear mostly black, but some are in leather and others are in suits with a white shirt and tie. There are woman and children among them. These are the nastiest looking pack of people we have ever seen. Within each face we see pure evil. They are the UNDEAD and they are moving in a pack directly towards us!

Panel 2: Back on Eben. He has the binoculars lowered. Stella looks near tears. She has never seen her husband like this. He is staring off, his eyes wide. He is in shock.

STELLA
Eben?

Panel 3: Repeat, except Stella is staring of, worried, trying to see what he saw.

EBEN
G...get in the car. We have to warn the other.

To be continued.